



The R. A. M. Club Magazine.

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Friedrich Smetana.

(Being extracts from Sir A. C. Mackenzie's article on "The Bohemian School of Music," in the Quarterly Magazine of the International Musical Society.)

Bedrich (Friedrich) Smetana, son of a brewer, born in Leitomischl on 2nd March 1824, was an infant prodigy, since we are told that he took a violin part in quartets at the age of 5, and appeared a year later as a pianist in his native village. Of the intervening years we know little or nothing, but on reaching the age of nineteen young Smetana set out for Prague (with the paternal blessing to the extent of 20 florins in his pocket), to earn his bread by teaching music. Subsequently we find him employed as resident

music master in the house of Count Thun, a noble family of enthusiasts, whose names are to be found among the friends and patrons of Haydn, Mozart and Beethoven. He remained with them for four years, himself studying the while with Josef Proksch; after which time he opened a small pianoforte school of his own. Like many, indeed like all, budding pianists of the time, the wish of his heart was to become a pupil of Liszt; and it was gratified, for he lived for some time at Weimar under that master's intimate guidance,—an influence, obvious and lasting in many departments of his subsequent work. We next find him at Gottenborg in Sweden, where he remained for five years as conductor of the Philharmonic Society, returning to Prague in 1861.

Smetana's remarkable and varied talent seems to have been recognised at an early period of his career; for already in 1849 we hear of an overture, and in 1855 a Jubilee symphony (for the wedding of Emperor Ferdinand, and based chiefly on Haydn's Austrian Hymn) was performed. At Gottenborg he wrote three Symphonic Poems, viz.:—"Richard III." (1858), "Wallenstein" (1859), and "Hakon Jarl" (1861). Up to this period (1861) there are no vocal compositions from his pen, but a good deal of pianoforte music. His first published opus is a set of 6 "Morceaux Caractéristiques" of quite an original cast. Other pieces which followed later are, a very difficult and brilliant Concert-Etude (op. 17), "Aus Seegestade," and a further set of 6 Morceaux entitled "Rêves." Most of this music seems to be practically unknown, and certainly merits the attention of pianists, since it is of rare invention in all respects and in its advanced technique reveals the pupil of his former master. A prominent feature of these pieces is that with them he began to work in the national field, much as Chopin did when drawing his inspiration from Polish sources in his Mazurkas, etc., and Liszt in his Hungarian Rhapsodies. The idealised Bohemian dances which are here contained were the stepping stones to greater achievements by himself and others. A very favourite measure of his was the Slepicka, a sort of Polka. The former means literally "Little Hen," perhaps a kind of Barn Dance! The latter means "half-step." The "Three Riders," his first Choral piece (written for Bendl's "Hhahol" Society), is a distinct emanation from folk song, as already exhibited in a more modest degree in the male quartets and part songs of Krizkovsky, from whom we gather Smetana conceived the idea of utilising local colour, and the application of his native idiom to the wider forms of opera, so founding a new style of dramatic Bohemian music.

In his first opera, "The Brandenburgs in Bohemia" ("Branibori v Cechach"), Smetana gave his countrymen all that he then knew, both as an artist and a patriot. Liszt's pupil was naturally imbued with modern and Wagnerian principles; but

Bohemia's son had already shown his predilection for, and proved the dormant possibilities of, his native music. The combination fascinated the public at once; although it hardly satisfied the composer, who evidently wished to go much further. But he proved undeniably that he was already a fully equipped master of his craft. A few months after this he did satisfy himself, and everybody else. There are no compromises, there is no wavering from a fixed intention, in the "Bartered Bride" ("Prodaná nevěsta"), which remains up to now the most popular work on the Bohemian operatic stage. And this is not at all surprising; the brightly comic libretto (with its lively intrigue, its songs and dances, and native humour) is thoroughly of the soil. While the music, from the splendid overture (justly popular everywhere as the "Lustspiel Overture") to the Finale, goes with irresistible swing. It was bound to appeal to all, by its genuine home-like ring. I understand that the "Bride" was originally intended to be little more than a light operetta with spoken dialogue. This was afterwards replaced by recitatives and the work generally expanded itself into a full-blown opera. About 1866 Smetana was appointed conductor of the theatre. A tragic Opera "Dalibor" next followed (in 1868), which was censured as falling away from his own principles, as somewhat of a return to Wagnerism in fact. Three humorous operas were now written,—one every two years:—"Two Widows" ("Dve Vdovy," 1874), "The Kiss" ("Hubicka," 1876), "The Secret" ("Tajemství," 1878). Judging from contemporary criticism "The Secret" would seem to be his best work in this genre. But "The Kiss" still rivals in point of popularity the "Bartered Bride." Poor Smetana was already incurably deaf when he penned this delightfully fresh opera, "The Kiss." His only other Grand Opera, and probably his best, is "Libussa" (first Duchess of Prague). It was completed before any of the last mentioned works came out, but was not produced until 1881 on a gala occasion. A fairy opera "The Devil's Wall" ("Certova Stena"), worthy of his reputation, is the eighth and his last. A glance or two at the first three Symphonic Poems is sufficient to impress us with a sense of his exceptional powers. Early works as they are (written between 1856 and 1861, during his stay in Sweden), we meet in them a completely equipped craftsman gifted with a rare imagination. The material, although cast in the mould of Liszt (the inventor of this genre of composition), comes from no, to me at least, previously known source. The colour too is laid on with a liberality, which in later days, one might look for in Tschaiikowsky, while the man's versatility is remarkable. No. 1 (publication number), the Scandinavian "Hakon Jarl" is more northern, more briny and breezy than any of the many similar musical pictures which have (until very recently indeed) been

painted by Scandinavian composers themselves. This piece positively "rattles" with the north wind; and one begins to think, with Shakespeare, that Bohemia had a sea-coast after all! From the choice of subject in all these Symphonic Poems it is evident that the "sentimental" was little to Smetana's taste. He revels in action, dramatic force, and movement. No. 2 represents Richard III. It is perhaps in its form more Lisztian than No. 1, but he has caught the spirit of the gloomy tragedy with great skill. And in No. 3 he is still more at home, on his native heath so to speak, when painting the roughest humours of "Wallenstein's Lager." This is decidedly the best of the series, and a masterpiece.

Smetana's greatest work, in any department, is the series of six national Symphonic Poems entitled "Mein Vaterland," in which he has given us of his best and truest inspirations. No. 1, "Visegrad," is a glowing picture, in three divisions as it were, of ancient Bohemia, its knighthood and its wars, ending with a pathetic glimpse of the moonlit ruins of Prague's grim old fortress-palace. In No. 2, a companion picture, he takes Vltava (the Moldau) from its source in the hills, past the forests and meadows, through the whirlpool of St. John, until he shows it flowing in stately dignity by old Visegrad. In fact, a panorama in music. Here he seizes every chance, and there are many, of tone painting; the long and clever imitation of the running stream, the forest and hunting scene which follows, the rustic wedding feast on its banks, the Naiads and Dryads in the moonlight, and finally the broad river, with the accompanying theme of Visegrad (taken from the first poem), make a highly original and impressive work. The theme of No. 3 is the favourite legend of "Sarka," the Amazon Queen, who, disappointed in love, wrecks her vengeance on man. Ctirad, a young knight, sets out with his train to subdue her. Relying on her charms, by a "ruse de guerre" she contrives that he shall find her bound captive to a tree. Whereupon he becomes enamoured of her and sets her free. But when he and his followers encamp for the night and are asleep, the Amazons fall upon them and destroy them all, and Sarka's vengeance is complete. This gruesome story lends itself admirably to Smetana's forcible manner, the music being as wild and unbridled as the horses of the Amazons whose ferocity it depicts. In No. 4, "Aus Böhmen's Hain und Flur" (Bohemia's Woods and Fields) the composer, as if tired of storm and stress, returns to the peace of his native landscape. This is a most melodious pastoral, alternately vigorous and tender, ending with a lively dance-measure (one of his favourite polkas in fact) in which good humour and hilarity prevail (I played it, for the first time, I believe, in England, only the other day at a Royal Academy Concert, with striking effect upon the audience).

The next poem (No. 5) although the shortest, is the strongest piece in this remarkable series of tone-pictures. Built entirely upon the Hussite War-Song already mentioned, Tabor (the mountain upon which the Taborites had their camp and took their name) seeks to represent that chorale as giving to the "Lord's Warriors" faith, as well as courage to defend it. I can only describe this as a splendid piece of musical "Iron-work." For its unrelenting severity, even to hardness and conviction, it will be difficult to find a counterpart in orchestral literature. "Blanik" is the last poem (No. 6), and treats of another popular subject, much resembling the German story of the sleeping Emperor Barbarossa, in Kyffhäuser. It has less intrinsic distinction than the others. All these "Mein Vaterland" pieces were written between 1874 and 1879 (along with operas and other unconsidered trifles!), and it is difficult to realise that he was quite deaf before he had finished No. 2; still more difficult to grasp is the fact that during the writing of the other four his mind was gradually becoming clouded. This grand cyclus alone places Smetana among the most eminent composers. It is, to my mind, a sort of national monument in tones.

The amiable Smetana's simple life, happily brightened as it was by the full appreciation of his compatriots, had a melancholy and tragic conclusion. About the time when he finished "Visegrad" his nerves began to give way, and during the composition of the second of the six Symphonic Poems ("Vltava") he became quite deaf. Nevertheless, like the giant Beethoven, his productivity ceased not, and some of his most mature and powerful works were written under these distressing circumstances. Terrible as the affliction must be, after all, this is not the greatest calamity that can befall a composer. The deaf musician may still work on, and give that delight to others which he cannot share with them. Smetana continued to conduct the opera until increasing mental debility forbade it, and the brilliant founder of his native art died in the Lunatic Asylum in Prague in 1884; but not before he had seen the realisation of a scheme for which, more than any other he had laboured long. Just a year before his death the "Landes-und-National-Theater" was inaugurated. It was built by voluntary contributions from the Czechs, not only from those residing at home, but from wherever the race is found. And it is maintained, not by the State—which, I am credibly informed, regards it with but scant favour,—but by the country. Even now, Czech operas are not easily produced in Austria proper. The chief aim of this theatre is to foster indigenous talent, and on that principle it is governed, and supported, with evident pride, by the people,—an example we might well imitate with advantage in England.

A plea for a wider general culture amongst Musicians.

BY STEWART MACPHERSON.

"It is only on rare provocations that we can rise to take an outlook beyond daily concerns, and comprehend the narrow limits and great possibilities of our existence." *Robert Louis Stevenson.*

It has been said that a man is what he makes himself in his moments of leisure, and we all must feel that this statement contains much that is essentially true. A man of business, for example, is not valued in private life first and foremost *as* a man of business, the lawyer as the repository of so much legal knowledge, the physician as the writer of mysterious prescriptions; rather is it the case that such an one, whatever his calling, is esteemed *as a man* to a large extent apart from that calling, being judged by the qualities of character that have been developed in him by his environment, his tastes, and his general reading. I do not think that this dictum will be seriously disputed; we all know how many a man, skilled beyond the average in his profession or trade, is to all intents and purposes dead to anything save that which is immediately concerned with the particular occupation in which he is engaged as a means of livelihood. As a consequence, even if he is not a bore, he is personally of little interest to those around him, and his influence is only of the slightest and most negative kind.

When we look around us and apply this test to the members of our own profession, does it not strike us somewhat forcibly that, measured by the standard of a wide and deep interest in matters of moment—in breadth of outlook—we often fall very far short of anything like a satisfactory condition of things? Is not an ignorance—and, indeed, an indifference—as to what goes on in the world outside their own art of far too common occurrence amongst musicians? I do not ask this question without recognising the increasing number of those amongst us who are keenly alive, not only to all that happens of real import around them, but also to those intellectual forces that mould the thought and temper of the age. But, allowing for all this, I unhesitatingly affirm that musicians as a whole are, perhaps more than any other class of artist, narrower in outlook and sympathy than members of other professions. I am quite prepared to admit that the absorbing and exacting nature of our art, demanding as it does from those who would penetrate into its 'inner courts' labour and time in no stinted measure, leaves a comparatively small margin of leisure for the cultivation of the 'humanities'; but of this I am no less sure, that, given the desire for knowledge of a wider and more liberal character, the opportunity will be made—to the lasting benefit of him who makes it. I read only a short time ago of a semi-humorous reply given by Xaver Scharwenka to some-one who had asked him his opinion upon the average music-student of his acquaintance, in the course of which he is reported to have expressed himself somewhat as follows:—

"If I were to divide the average music-student of to-day for the

purpose of analysis into 1000 parts, I should do so thus:—

	PARTS.	
General education	...	1
Musical do.	3
Technique	...	497
<i>Conceit!</i>	...	499

Total ... 1000

Well, without accepting this verdict in anything like a literal sense, I fear we must acknowledge that it contains only too much truth. How often the general education of our music-students has been, and is, grievously neglected in order that time that should be given to an all-round, comprehensive training of the faculties may be devoted to that special and technical part of their study that seems, to the narrow-minded parent or guardian, to promise the more readily a speedy return in hard cash! So it comes to pass that dozens, nay, hundreds of our young people are growing up to-day mentally deformed, their intelligence awakened only on one side, until any wider interest and perception they ever possessed even 'in embryo' becomes atrophied, and is too often accompanied by what is even more deadly—the gradual extinction of the *desire* for knowledge, beyond that which is immediately concerned with the special department of technique to which they have been given up. The baneful effect of such a system of education (save the mark!) is illustrated further in the apathy shewn by such students even towards matters affecting their own Art, when such matters are not directly connected with their particular branch, be this the study of singing, or of an instrument. In short, they seem to care little for Music (with a capital M!), and all their thoughts seem to be lavished on their voice or their fingers, their actual *musical* development often obtaining scant consideration.

Thus it is that, it seems to me, we are in danger of seeing grow up around us an army of, it is true, good craftsmen—artizans, but hardly artists—with plenty of technique, little or no intellectual power and, as likely as not, broken-down nerves! Is it too late to remedy such a condition of things?

Then, secondly, when we turn to the musician of maturer years, what do we find? Is it invariably (or even generally) the case that he is a well-read, interesting person apart from his particular 'métier'? Does he, can he, always take an intelligent part in the discussion of matters concerning other fields of activity? He can talk 'shop,' it is true, and no one, I think, will deny that, nine times out of ten, whenever two or three musicians are to be found together, 'shop' it is they are talking!

I do not wish to be misunderstood on this point; let me say, here and now, that I would give little for the musician who did not feel—and shew—sufficient enthusiasm for his Art as to be desirous of constant interchange of ideas upon its various developments with his brother artists. But, my contention is that for everything there must be a place and a time; and such conversations, pleasant and necessary as they are, should not blind us to the fact that there are other subjects in the world besides music, and other people in the community besides musicians! I fear that, too often, musicians have gained a bad name as being pre-eminently limited in the range of

subjects they have at command for the purposes of ordinary conversation, and indeed are often voted somewhat of a 'bore,' to be endured for the sake of the entertainment their singing or their playing affords!

Again I would not that my statements should be misapprehended; when one is generalizing it often happens that one's assertions are apt to sound somewhat sweeping, and I know full well that many musicians there are—and, I am happy to think, an increasing number—whose wit and conversational powers are of a high order, and whose mental horizon is notably of extended range, the result, as has been well said, of "a wide and eager observation of the world."

But, when due allowance has been made for all this, I am afraid my argument still holds good, and much remains to be done if we musicians are to claim, as we ought, and should be able to do, our rightful position in the sphere of intellectual and artistic thought.

And here it may not be out of place to suggest that many of us might well give more careful attention to those matters of citizenship and those important questions of national well-being (not of necessity connected with party politics), which so often artists seem to treat as of no concern—save to others. Does a right view of one's duties as a member of the 'body corporate' of necessity cause one to be a less efficient singer, player, or what not? However, whether it be through the medium of sociology, international politics, science, literature or the kindred arts, let us endeavour to stimulate our faculties, to widen our sympathies, to live a fuller life, by opening the doors of our mind wide to absorb some, at least, of the marvellous human activity existing in so many forms all around us.

But, after all, it is necessary to begin at the right end, and our efforts in this direction for ourselves cannot better be supplemented than by doing all we can to encourage the rising generation of students in the cultivation of a sane and healthy breadth of interest. And this, I think, can be done in large measure by directing the course of their reading.

I fear many music-students read very little of value; I have more than once questioned a class on the subject, and have had most unsatisfactory replies. Very many read only weak novels, if they read at all; others read musical books (quite right, so far as they go); others again, only musical papers with scraps of news about Miss So-and-so's concert or Dr. So-and-so's organ recital. Very few read the daily papers with real understanding, and fewer still remember what they read, for the simple reason that their interest is so rarely aroused by the burning questions of the day.

Unfortunately, the very imperfect general education I have alluded to in the earlier part of this article is responsible for a good deal of this; but much may be done by earnest endeavour to counteract this deficiency. In this connection, I may say that, quite recently, my own R.A.M. students formed amongst themselves—under my chairmanship—a Reading Club, having for its object the setting apart of a definite time during each term for really serious reading, on topics previously selected. Besides this, the scheme of the Club includes the holding, periodically, of informal meetings for conversation and the discussion of the books so read.

I mention this merely as an instance of one way out of many that should be possible in order to awaken that breadth of outlook which

is so much needed by the students of the present day, and which is the true antidote to a one-sided and parochial view of life.

Again—for the wider culture for which I am pleading has even its utilitarian aspect—how often do we find students with the makings of good teachers in them seriously hampered by the lack of a definite training in clear thinking, and, as a consequence, of the power of expressing themselves with corresponding directness and lucidity. An experience of some years in the teaching and examining of students has given me a painfully vivid first-hand knowledge of the utter inability of the great majority to say what they mean in anything like an intelligent—or even intelligible—form.

It has been stated that "Æsthetics are too complex to admit of accuracy," and in a very real sense this is true; but it is a 'far cry' from the underlying meaning of that statement to the lame, slipshod, bungling utterances that are the rule when such persons are required to crystallize their thoughts into the words that will the most readily and forcibly convey their meaning. Surely, here lies often the failure of so many good musicians—good craftsmen, as I have said before—to become anything approaching good teachers.

Here it is that better all-round education, acquired either at school or after, is so much to be desired. The man who can illustrate the point he is trying to enforce by some happy analogy to another art, or a reference to a more extended sphere of knowledge, has not only made that point doubly secure in his pupil's mind, but, in all probability, may have awakened a train of thought that may be of the highest educative importance, the ultimate value of which no one can predict.

It is upon lines such as these, upon a basis of a more liberal general culture, and of a broader sympathy—added, of course, to high technical acquirements—that the successful teachers of the future must be looked for. The day of the 'eccentric' and the charlatan, although not entirely a thing of the past, is fortunately on the wane, and I do not think it is too much to say that, more and more, the teacher who is to secure the best results must be not only thoroughly equipped in the technique of his art, but must be a man whose knowledge and whose sympathies are not confined within the circumscribed area of the particular and special branch of art he happens to represent.

Is it too much to expect that, some day, the authorities in our Academies and Colleges will institute a prize, or some such award, for a clearly-expressed essay, written by a student, upon some phase of musical education or criticism, in the adjudication of which, lucidity of style, correctness and purity of language, as well as the necessary technical merits shall be taken into due consideration? It seems to me that such an award would tend to encourage and foster a deeper interest in such matters, and might be the means of arousing a fuller sense of their importance in the minds of our young people.

In conclusion: much has of late years been done in the direction of 'levelling-up' the artistic professions; much remains to be done, and I am convinced that that 'levelling-up' will be best accomplished by artists realizing that improvement in this respect, like charity, "begins at home." Social recognition of the artist, however desirable, may be the passing fashion of the hour, or it may have its roots deeper in the compelling power of the worth of the *man* in the artist. That way true progress lies, and there it is that I plead for the 'larger culture'

that I have endeavoured imperfectly to describe and to commend, as one absolutely necessary factor in the formation of the character of our rising musicians.

Presentation to Mr. John Thomas.

Mr. JOHN THOMAS has been the recipient of a very handsome silver inkstand (King George style) from his colleagues, the Members of the Committee of Management of the Royal Academy of Music, in commemoration of his eightieth birthday (St. David's day). Mr. Thomas received, in the first place, the following letter :—

"Royal Academy of Music,
"London, 28th February, 1906.

"DEAR MR. THOMAS,

"Your colleagues on the Committee of Management desire unanimously to offer their heartiest and most cordial congratulations on the occasion of your eightieth birthday.

"As student, professor, and member of committee, your name stands permanently in the history of your Alma Mater, and that of no more loyal servant of its interests or its artistic welfare is to be found recorded in those pages.

"A virtuoso on the instrument whose name is almost synonymous with your own in this and the country of your birth, you have trained a very large number of pupils to perpetuate its traditions.

"But, in these brief lines, it is more to the present point if we chiefly think of you as a staunch and honest friend of the Academy, and wish our cherished comrade a long continuance of health, and of those buoyant characteristics of which you are happily still the admired and envied possessor.

"To this letter of sincere congratulations we trust you will allow us to add, in a few days, some other token of our esteem and goodwill.

"Meanwhile, pray accept this assurance of our affection and regard, and

"Believe us to be, dear Mr. Thomas, very faithfully yours,

F. CORDER,	C. RUBE,
OSCAR BERINGER,	F. PAOLO TOSTI,
HENRY C. GOOCH,	ALBERTO RANDEGGER,
HANS WESSELY,	A. C. MACKENZIE (Principal),
PHILLIP AGNEW,	THOMAS THRELFALL (Chairman)."
FRED WALKER,	

Club Doings.

SOCIAL MEETING.

It is gratifying to be able to report that the Social Meeting on January 20th at the Royal Academy of Music was attended by

more than twice as many members as at the corresponding date the previous year. This increase was no doubt due to the previous announcement that the President, Mr. Myles Foster, would deliver a "serious sermon" on the subject of "Words for Music." This proved to be a paper which wrapped up a good many sound thoughts in felicitous language, Mr. Foster's humorous sallies evoking constant laughter from his auditors. At the conclusion of the paper, Sir Alexander Mackenzie, in proposing a vote of thanks to Mr. Foster, took occasion to narrate some amusing experiences of his own, which led to the hope that one day the Principal might be induced kindly to favour the Club with a paper. The meeting was in every way successful.

A SUPPER

was held at the Club Rooms on February 17th. The President was present, and the evening was pleasantly spent in conversation and—tobacco.

LADIES' NIGHT.

A Social Meeting (Ladies' Night) was held in the Academy Concert Room on Saturday, March 17th. The guests on arrival were received by Mr. Myles Foster, who was assisted by his daughter, Miss Dorothy Foster. On this occasion a musical programme had been arranged. The Committee had hoped that Miss Lena Ashwell would have been present and recited some pieces, but unfortunately—for the members—a few days before the Meeting she was prevented by professional engagements. The programme as finally arranged included songs by Miss Gleeson White "Gia il sole dal Gange" Scarlatti, "Die Lorelei" Liszt, "Bredon Hill" Dalhousie Young, "Beauty and Time" Wolstenholme, and "I love the jocund Dance" Walford Davies; songs by Mr. Ivor Foster, "None but a lonely heart" and "Don Juan's Serenade" both by Tschaikowsky, and "Vision fugitive" Massenet; Richard Strauss's Concerto for Horn in E flat, played by Mr. A. Borsdorf and Mr. Stanley Hawley; and Glazounov's Quartet for strings in D minor Op. 70, and Schubert's Concert-Satz in C minor by the Cathie Quartet. Unfortunately, two members of the Quartet were incapacitated from appearing by illness, in one case on the very day, and though Mr. Philip Cathie had found substitutes it was necessary to abandon the pieces on the programme and to play instead Schumann's pianoforte quartet in E flat, op. 47. The performances of all the artists were received with much applause, and the evening passed off successfully. There were 128 present. In an interval the President reminded the Members that it was the 101st birthday of Mr. Manuel Garcia and proposed that a message of remembrance and good wishes be sent him. This was carried by acclamation.

Mems. about Members.

Dr. Frederic H. Cowen will, as before, be the conductor of the Handel Festival in June.

A lecture on Violin Music was given at Glasgow on January 17th by Mr. Hans Wessely.

A symphonic overture "In May" by Mr. Tobias Matthay was played for the first time in London at Miss Irene Scharrer's concert on January 30th. Mr. Matthay conducted his work.

The first performance in England of Sinding's "An die Heimat" was given by the Clapham Choral Society on December 12th, 1905, under the conductorship of Mr. Walter Mackway.

As Sir Frederick Bridge owing to the death of Lady Bridge did not feel equal to conducting the Royal Choral Society Concert on January 25th his place was taken by Mr. H. L. Balfour, who is the organist to the Society.

Miss Lena Ashwell gave a recital at Æolian Hall on February 15th. Among those who assisted her were Messrs. Spencer Dyke, Lionel Tertis and Stanley Hawley.

Mr. Robert Newnan's Annual Benefit concert took place at Queen's Hall on February 14th when the programme was made up of thirteen overtures.

Signor Tosti has been created a Grand Officer of the Crown of Italy.

Mr. H. J. Timothy conducted the concert given by the Stroud Green Choral Society at Crouch Hill on February 26th.

Two pupils of Mr. Tobias Matthay, Miss Helen Choisy and Mr. Percy Waller have recently made promising debuts.

Mr. Frederick Moore gave a pianoforte recital at Watford on February 26th, the programme including two of his own compositions "Sur le Lac" and "Elfenreigen."

During the Spring Term at the Hull and East Riding College of Music, Mrs. Russell Starr delivered a course of lectures on "The Analytical and Practical Study of Beethoven's Pianoforte Sonatas."

Mr. W. W. Starmer has given two lectures before the Incorporated Society of Musicians; one on "Bells and Bell Tones" before the Yorkshire Section on March 10th, and the other, on "Carillons" before the London Section on April 28th.

Mr. Fred Gostelow conducted a concert by the Luton Choral and Orchestral Society on February 7th when the programme included Cowen's "John Gilpin" and Mackenzie's overture to *Coriolanus*.

On February 17th Mr. Reginald Steggall's Concertstück for organ and orchestra was played at the Leeds Town Hall.

Mr. Tobias Matthay, who has recently opened a Pianoforte School at 309 Oxford Street, not far from the Circus, read a paper on "The Foundations of Pianoforte Playing" at a meeting of the Girls' School Music Union on February 17th.

Mr. John Francis Barnett's Cantata "The Building of the Ship" was performed at Brighton on February 15th.

Mr. Edward German's "Welsh Rhapsody" was played at Bedford on February 25th.

At Æolian Hall on February 26th Mr. Lionel Tertis and Mr. York Bowen gave a concert. The programme included a new Sonata in F for viola and pianoforte, played by the composer Mr. Bowen, and Mr. Tertis, and also Mr. F. Corder's music to Wildenbruch's poem "The Witches' Song." Mrs. Matthay was to have recited the poem, but as she was not able to appear, Mr. Corder read it himself.

The Wessely Quartet gave a concert in Bechstein Hall on March 7th.

Mr. Louis N. Parker's "Young Tamlane" was sung by the Ilminster Choral Society on February 22nd.

We offer congratulations to Mr. Manuel Garcia who on March 17th

celebrated his 101st birthday. Also to Mr. John Thomas who on March 1st attained his 80th birthday. We are glad to say that Mr. Thomas has recovered from his illness.

Mr. W. Adlington has taken over the direction and management of the London business of Erard.

At Brixton Church on March 4th there was an orchestral service conducted by Mr. Douglas Redman.

On March 10th Mr. Allen Gill conducted "The Apostles" at the Alexandra Palace before an audience of 5000 people.

Mr. Ffrangcon Davies read a paper on "Some matters which affect singers and those who hear them" before the Concert Goers' Club on March 15th.

Mr. W. W. Starmer conducted a Concert of the Tunbridge Wells Vocal Association on March 21st.

At the Town Hall, Herne Bay, on March 15th Mr. Charles S. Greenhead lectured on "Mozart's Life and Works" with illustrations.

Mrs. Regan gave a chamber Concert at Sherborne on March 14th.

The pupils of Mr. Stephen Kemp at the Guildhall School of Music gave a pianoforte recital on March 27th.

Mr. W. Frye Parker conducted the Concert of the Colet Orchestral Society at Kensington Town Hall on March 28th.

The pupils of Mr. John Francis Barnett at the Guildhall School of Music gave a pianoforte recital on March 14th.

Dr. Cowen's second set of old English Dances for the orchestra, written for and produced at the Glasgow Festival last year were produced for the first time in London at the Philharmonic Concert on April 5th.

Dr. H. W. Richards was the solo organist at the Sunday Concert at the Albert Hall on April 15th. The orchestra on the same occasion was conducted by Mr. Arthur W. Payne.

The Amersham Choral Society, conducted by Mr. Edward G. Croager gave a Concert on February 8th.

Congratulations and good wishes to Miss Mabel Colyer who was married on February 21st to Mr. Ivan Maltby.

Sir Alexander Mackenzie contributed a long historical survey of "The Bohemian School of Music" to the Quarterly Magazine of the International Musical Society at the beginning of the year. It is now being reproduced in *Musical News*.

We regret to state that Mr. Lionel Tertis has had to undergo a severe operation to the nasal organs. All will unite in wishing Mr. Tertis a speedy recovery.

On April 28th at the Alexandra Palace Mr. Allen Gill conducted the fourth festival of the Hackney and Finsbury Evening Schools Choral Unions. The chorus numbered 1500 and the orchestra 150, all being students at the Schools.

Mr. Adolph Schloesser contributed an article to the *Musikalische Rundschau* on "The Modern Orchestra" wherein he points out that its enormous growth must have the effect of confining modern works to large centres, which alone can afford the expense. Mr. Schloesser also pertinently enquires whether there is not a limit to our listening capacity.

Dr. H. W. Richards lectured on "Organ Arrangements" before the Northern Members of the Royal College of Organists at Manchester on May 5th.

A portrait and biography of Mr. J. Edward Hambleton appeared in the Magazine of the London Academy of Music for April.

The pupils of Mr. Horace Norton gave a pianoforte recital at Forest Gate on March 22nd, Mr. Norton prefacing each piece with a few explanatory remarks.

Dr. G. J. Bennett's Suite in D minor was played last month by the Sheffield Philharmonic Orchestra under the composer's direction.

Portraits of Mr. William Shakespeare, Dr. W. H. Cummings and Dr. F. H. Cowen have appeared in the *Musician*, an American paper which is now also published in London.

Mr. Stewart Macpherson's new book "350 exercises in Harmony, Counterpoint, and Modulation" has just been issued by Messrs Joseph Williams, Ltd.

Miss Oliveria Prescott, with the idea of helping a few amateurs to appreciate good music, has founded a Guild of Sweet Music, of which she is the President. A concert was given at Sidmouth on April 28th, Miss Prescott in the middle of the programme reading a paper on Bach's Preludes in C and F minor from Book 1 of the "48."

Dr. Eaton Fanning has been appointed Grand Organist of the Grand Lodge of Freemasons and Mr. W. J. Kipps has been appointed Deputy Grand Organist. Mr. Kipps has also been appointed Grand Organist in the Grand Chapter.

A short biography, with portrait, of Mr. York Bowen was in the *Musical Times* for March.

Dr. G. J. Bennett is now busily engaged in choral rehearsals for the Lincoln Triennial Festival which he is to conduct on June 20th and 21st.

Sir Alexander Mackenzie's "Canadian Rhapsody" op. 67, was performed, for the first time in the Dominion, at a Grand State Concert at Montreal on February 19th, the Governor General and Countess Grey being present.

Mr. Henry J. Wood conducted at the Westmorland Musical Festival which was held at Kendal in April.

In the monthly Journal of International Musical Society for April Dr. W. G. MacNaught had an article on "The Competition Festival Movement in England."

An interview with Mr. Adolph Schloesser, accompanied with a portrait, appeared in the *Musical Herald* for April.

Mr. Oscar Beringer has been suffering from a severe chill caught while adjudicating at the South London Musical Festival, where he had to sit in a cold room.

Mr. Granville Bantock has resigned the conductorship of the Wolverhampton Festival Choral Society owing to the increasing pressure of his duties at the Midland Institute at Birmingham, and his work as a composer.

Mr. Sydney Robjohns gave a violin recital at Streatham Town Hall on May 16th.

Mr. J. H. Maunder has been appointed Organist and Choirmaster to St. Michael's Church, Blackheath Park, S.E.

Mr. Frederick Corder, with others, has formed a new publishing company under the title of Charles Avison Ltd. Its work will be to assist the policy of the Society of British Composers.

A portrait and biography of Mr. Horace Norton appeared in the May number of the London Academy of Music Magazine.

Organ Recitals.

Balfour, Mr. H. L., at Brixton Independent Church (March 5th).
Croager, Mr. Edward G., at St. Paul's School, Kensington, W. (December 1st, 1905).

Diemer, Mr. P. H., at the Parish Church, Hustorne, Crawley, Beds. (January 30th) and at St. Margaret's, Melchbourne, Beds. (Feb. 21st).

Gostelow, Mr. Fred., at Bury Park Congregational Church, Luton (February 19th), and at the Wesleyan Church, St. Ives (April 14th).

Hart, Mr. Leonard., at Christ Church, Newgate Street, E.C. (March 7th), at St. Peter's Cornhill, E.C. (March 13th), and at St. Stephen's, Bayswater, W. (March 21st and 28th and April 4th).

Lovett, Mr. Sydney H., at St. Peter's, Cornhill, E.C. (March 6th), at Christ Church, Newgate Street, E.C. (March 21st), and St. Katherine Cree, E.C. (March 28th).

Starmer, Mr. W. W., at Vale Royal Wesleyan Church, Tunbridge Wells (April 4th).

Upsher, Mr. W. T., at All Saints, North Peckham, S.E. (Jan. 14th).

Tyson, Mr. R. W., at St. John Baptist, Leytonstone (April 5th) and at St. Stephen's, Upton Park, E. (April 2nd).

New Music.

Cowen, Dr. Frederic H., Second Suite of "Old English Dances," for the Orchestra, arranged for Pianoforte Solo (Novello & Co.)

Part Song—"Come May with all thy flowers" " "

Cronk, Cuthbert H., Vesper Hymn and three-fold Amen " "

Farjeon, Harry, Miniature Sonata for Pianoforte, Op. 12 (Augener & Co.)

Pictures from Greece for Pianoforte, Op. 13 " "

Chant d'Été for Violin " " " " " "

Three Toy Songs (vocal) " " " " (Boosey & Co.)

Foster, Myles B., Anthem for Ascension-tide "Look, ye Saints"

(Novello & Co.)

Maunder, J. H., Anthem for two Sopranos, "O how amiable" " "

R. A. Musical Union.

A successful meeting was held in the concert room of the Academy on February 3rd. The programme was arranged by Mr. F. Corder who, during the evening, played several small piano pieces by various composers. The first performance of a new sonata for viola and piano by York Bowen was given by Mr. Lionel Tertis and the composer; and three tenor songs by F. Corder were sung by Mr. John Bardsley.

The second part of the programme consisted of a new and original Dramatic Fancy entitled "The Wolf" - the words and music of which were by Miss E. L. Lomax. The three characters in this piece were filled by Misses Vera Cockburn, Julia Barry and L. Ammonier.

During the month of March two meetings were held. The first was on March 3rd, when the programme was arranged by Mr.

Hans Wessely assisted by Miss Katherine Goodson, the Wessely Quartet, and Mr. David Brazell. The works performed included the Brahms Quintet in F minor; a Suite in D major for violin and piano, by Arthur Hinton; and songs by Schubert, Mozart, and Tchaikowsky.

On March 22nd, Messrs. Louis Zimmermann, Paul Ludwig, and Richard Epstein ("The New Trio") provided the programme. Two Trios were performed: one by Schubert and one in F by Saint-Saëns. The other items were a 'Cello Sonata, by Boccherini; two German Dances, and Wieniawski's Polonaise in A for violin.

Our Alma Mater.

An organ recital was given by the students at the Royal Academy of Music on February 12th. Mr. Ralph Letts (Maud Mary Gooch Scholar) gave a rendering of Stanford's Fantasia and Toccata in D minor. A "Phantasie" (MS.) for violoncello and organ, by Montague F. Phillips (Macfarren Scholar), was played by the composer and Mr. Kenneth Park. Mr. Montague Phillips later also played Liszt's "Sposalizio" for organ. Other performances were Scherzo Passacaglia from Rheinberger's Sonata in E minor, Op. 132, by Mr. Redgewell Dancie; Canon in B minor and other pieces by Schumann, by Mr. B. J. Dale, and Bach's Fugue in D, by Mr. Thomas Stracy. The vocalists were Miss Marie Wadia, Miss Violet Thornhill, Mr. E. D'Oisley, Miss Mary Fielding, Miss Gwladys Roberts, Mr. John Bardsley and Mr. David Evans. Violin solos were given by Miss Lilian Evans and Mr. Rowsby Woof, and Miss A. Mary Field recited "The Lady of Shalott," with musical accompaniment by Amy E. Horrocks.

The chamber concert was given at Queen's Hall on February 21st. The Ensemble Class opened the programme with a performance of the Adagio and the Finale from Tchaikowsky's Sextuor, Op. 70. Cui's "Cantabile" and Davidoff's "Am Springbrunnen" for the violoncello were played by Mr. Edgar Fawcett. Other pieces for strings were the Andante and Finale from Bach's Concerto in D minor, for two violins, in which Mr. Thomas Morgan and Mr. Raymond Jeremy were associated and Wieniawski's "Airs Russes," was performed by Miss Juliet Capron with great success. The pianists were Miss Marjorie Wigley (Chopin's Ballade in F), Miss F. Margaret Bennett, and Miss Mary Burgess (Saint Saëns' Scherzo for two pianos). Mr. J. McNaughton Duncan was assigned a group of songs by Franz, and Miss Clara Butterworth sang "Voi che sapete" ("Figaro"). Miss S. P. Soper rendered a song by Saint Saëns, and Miss Gertrude Inglis sang two songs by Richard Strauss. Two songs by a student, Mr. Victor G. Booth, "Truth" and "True Beauty," were sung by Mr. John Bardsley.

An operatic performance was given on the 29th March, when the first two acts of Verdi's setting of "Falstaff" were presented in the concert Room at Tenterden Street before a numerous audience. *Falstaff* was portrayed by Mr. David Evans. *Mistress Ford* and *Mistress Page* were taken by the Misses Mary Fielding and Edith H. Coish respectively. Miss Aileen Hodgson was *Anne Page* and Miss Bessie Morris was *Dame Quickly*. Mr. Jno. Bardsley gave a representation of the lovesick *Fenton*, and the parts of *Bardolph* and

Pistol were taken respectively by Mr. J. Musgrove Wright and Mr. Cecil Pearson.

The opera was produced under the direction of Mr. Edgardo Lèvi, who also was the conductor, and Miss Mary Burgess and Mr. B. J. Dale accompanied at the piano and organ respectively.

The orchestral concert was given at Queen's Hall on April 3rd, conducted by Sir A. C. Mackenzie. There were two compositions by students in the programme, both for orchestra. The first was an "Idyll" by Mr. Montague F. Phillips, and the other was "Two Poetic Illustrations" (of some verses) by Miss Eleanor C. Rudall. Both composers were called. Miss F. Margaret Bennett played Saint-Saëns' Concerto in C minor, Op. 44, for the pianoforte. Miss Clara Smith sang "Mignon's Song," by Goring Thomas, and Mr. Thomas Gibbs rendered "Salve Dimora," from Gounod's "Faust." The first movement from Dvorák's Violoncello Concerto in B minor was played by Mr. B. Walton O'Donnell, and Miss Edith Kirk sang the air from Saint-Saëns' "Samson and Delilah," O, Love, from thy power." The programme was completed with "I fain would hide," from Weber's "Euryanthe," sung by Mr. F. Percival Driver, and Mendelssohn's Violin Concerto, Miss Hilda F. M. Barnes, in the first movement, and Miss Jessie Bowater, in the second and third movements, being the soloists.

Academy Letter.

The Principal conducted on two occasions at Bournemouth during Lent Term. The former was on January 27th (when Miss Winifred Christie was the solo Pianist and performed Sir Alexander's Scottish Concerto) and the latter, the Band's Benefit Concert, on March 28th, the programme then including the "Benedictus" and the "Britannia" Overture.

Mr. E. F. James has been appointed professor of Bassoon.

The Terminal Chamber and Orchestral Concerts took place at Queen's Hall on February 21st and April 3rd respectively. At the Chamber Concert two Songs by Victor G. Booth (student) were produced, and at the Orchestral Concert an Idyll by Montague F. Phillips (Macfarren Scholar) and Two Poetic Illustrations by Eleanor C. Rudall (student) were included in the programme.

On Thursday and Friday, 29th and 30th of March, Acts I. and II. of Verdi's "Falstaff" were given by members of the Operatic Class under the direction of Mr. Edgardo Lèvi, the staging being arranged by Mr. B. Soutten.

The Dramatic Class gave "Hippolytus" of Euripides on May 3rd. This work was to have been given under the direction of Miss Rosina Fillipi, but our distinguished professor was unfortunately prevented, through domestic trouble, from being present at the final rehearsals and performance. Her place was, however, ably filled by Miss Lillie H. McGrath.

On Tuesday, May 15th, M. Safonoff paid a visit to the Academy, and after listening to several items included in the Tuesday Orchestral Rehearsal, he conducted Weber's "Oberon" Overture. At the conclusion of this, he received a most enthusiastic ovation. M. Safonoff expressed himself as being very delighted at having had an opportunity

of having been brought into contact with this celebrated Institution.

The R.A.M. Club Prize was awarded to Eleanor C. Rudall. The adjudicators were Messrs. Percy Pitt, Myles B. Foster, S. Coleridge-Taylor and Edward German.

The following Scholarships and Prizes have been competed for, and resulted as follows :—

Sterndale Bennett Scholarship, Francis Hutchens ; *Parepa-Rosa Scholarship*, Harriett Amelia Franklin ; *Thalberg Scholarship*, Dorothy Augusta Chilton Griffin ; *Associated Board Exhibitions*, Margaret Mackie Thom (*Pianoforte*) and Phyllis Agnes Norman Parker (*Violin*) ; *Sterndale Bennett Prize*, Marjorie Middleton Wigley ; *Louisa Hopkins Memorial Prize*, Hilda Rekas ; *Goldberg Prize*, F. Percival Driver ; *Charles Mortimer Prize*, Susan Spain-Dunk ; *Bat-tison Haynes Prize*, Ralph Letts.

Eleven Scholarships will be open for competition in September next, viz.: Erard Centenary Pianoforte Scholarship, Erard Centenary Harp Scholarship, Sir Michael Costa Scholarship (*Composition*), Dove Scholarship (*Violin*), Ross Scholarship (*Male Vocalists*), Ada Lewis Scholarships (*five in number, for various branches*), and the Campbell Clarke Scholarship (*subject announced later*). All particulars may be had of Mr. F. W. Renaut.

W.H.

Future Fixtures.

SOCIAL MEETING (Ladies' Night), Saturday, 16th June, 1906, at 8 p.m.

ANNUAL DINNER, Wednesday, 18th July, 1906, at 7.30 p.m., at the Trocadero Restaurant.

The above Meetings are liable to alteration, but ample notice will be given. The Social Meetings are held at the Royal Academy of Music. The Suppers are held at the Club, and at least eight names must be sent to the Secretary before the day.

Notices.

1.—“The R.A.M. Club Magazine” will be published three times a year, about October, January and May, and will be sent gratis to all members and associates on the roll. No copies will be sold.

2.—Members are asked to kindly forward to the Editor any brief notices relative to themselves for record in the Magazine, although owing to exigencies of space the insertion of these cannot always be guaranteed.

3.—New Publications by members will be chronicled but not reviewed.

4.—All notices, &c., relative to the Magazine should be sent to the Secretary, Mr. J. Percy Baker, 5, Avenue Villas, Tooting Graveney, S.W.

By order of the Committee.